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BEGC-101

(English Medium)

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Section-A

Write short notes in about 100 words each. Explain with reference to the context. Each questions carries 5 marks.

Q. - Explain with reference to the context.

**"Many are the daughters of sages,
married by the Gandharva rite, we hear;
and once married, felicitated
with joyful acceptance by their fathers."**

ANS.- This quote reflects a cultural and mythological context, likely originating from Hindu scriptures, such as the Rigveda or other ancient texts. The mention of "daughters of sages" alludes to women born into families of wise and learned individuals. The reference to the "Gandharva rite" suggests a form of marriage in Hindu tradition where the union is based on mutual consent and love, rather than elaborate rituals or parental arrangements. The phrase "felicitated with joyful acceptance by their fathers" underscores the positive reception of such unions within the cultural framework.

In Hindu mythology, the Gandharvas are celestial beings associated with music and love. The mention of the Gandharva rite implies a marriage characterized by a harmonious and natural connection between the individuals involved. This quote, therefore, emphasizes the acceptance and celebration of love-based marriages within the context of ancient Hindu traditions.

Q. - Bhavabhuti the Sanskrit dramatist.

ANS.- Bhavabhuti was a prominent Sanskrit dramatist who lived in India during the 8th century CE. His exact birth and death dates are uncertain, but he is widely recognized for his significant contributions to Sanskrit literature. Bhavabhuti's most celebrated works include three major plays: "Malatimadhava," "Uttararamacarita," and "Mahaviracharita."

His plays are characterized by sophisticated poetry, intricate plot structures, and deep philosophical themes. "Malatimadhava" revolves around the love story of Malati and Madhava, while "Uttararamacarita" is a sequel to the epic Ramayana, focusing on the life of Rama after the war with Ravana. "Mahaviracharita" is a biographical work on the life of the Jain saint Mahavira.

Bhavabhuti's contributions to Sanskrit drama have earned him a revered place in the literary history of ancient India, showcasing his mastery of language, emotion, and the exploration of profound philosophical ideas in dramatic form.

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Q. - Structure of the Mahabharata.

ANS.- The Mahabharata, an ancient Indian epic, is a sprawling narrative attributed to the sage Vyasa. Composed in Sanskrit, it consists of about 100,000 shlokas (verses) organized into 18 parvas (books). The epic centers around the Kurukshetra War but encompasses diverse themes like dharma, morality, and philosophy. The Bhagavad Gita, a philosophical dialogue between Lord Krishna and Arjuna, is a pivotal part of the Mahabharata, found in the Bhishma Parva. The narrative unfolds through various subplots, including the intricate tales of Pandavas and Kauravas, with episodes like the dice game, exile, and the war forming key segments. Interwoven with mythological elements, genealogies, and moral discourses, the Mahabharata is not merely a historical account but a compendium of spiritual wisdom, societal norms, and cultural insights, making it one of the longest and most influential epics in world literature.

Q. - Explain with reference to the context

“No you yourself must mention it in the right way to Dhratarashtra, the first of the Kurus, O Saubala. I shall not be able to bring up the matter.”

ANS.- The provided statement appears to be a dialogue, possibly from a literary or historical context. In this passage, the speaker is addressing someone named Saubala, emphasizing the importance of communicating a certain message

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to Dhrtarashtra, who is described as the first of the Kurus. The speaker expresses an inability to personally address the matter and urges Saubala to take on the responsibility of conveying the message in the correct manner. The statement suggests a certain level of delicacy or sensitivity surrounding the topic that requires careful handling. Without specific details about the broader context, such as the characters, setting, or plot, it is challenging to provide a more detailed analysis. However, it implies a complex interpersonal dynamic and the need for strategic communication within the narrative.

Q. - Orientalism.

ANS.- Orientalism is a term coined by literary scholar Edward Said to describe the Western perception and representation of the East, particularly the Middle East and Asia. Originating in the 19th century, Orientalism encompasses a set of cultural, academic, and artistic practices that often stereotype and exoticize Eastern cultures, reinforcing Western dominance and superiority. It involves the construction of a binary opposition between the "civilized" West and the "mystical" East, perpetuating misconceptions and reinforcing power imbalances. Critics argue that Orientalism has influenced geopolitical attitudes and policies, fostering biased perspectives that impact international relations. Said's seminal work, "Orientalism" (1978), critiques these Western depictions, urging a more nuanced understanding of diverse Eastern cultures to overcome entrenched prejudices and promote a more equitable global discourse.

Q. - Explain with reference to the context

**“Let us praise the Moon. Like the
cool, white parasol
Of the Cola king, his garland heavy
with pollen, he blesses this good earth.”**

ANS.- In the given context, the speaker invites praise for the Moon, drawing a vivid comparison to the cool, white parasol of the Cola king. The Moon is symbolically likened to a benevolent figure, akin to the regal Cola king whose garland, laden with pollen, signifies abundance and blessings. This celestial body is portrayed as a gracious entity that bestows its blessings upon the Earth. The imagery of the cool, white parasol conveys a sense of serenity and protection, emphasizing the Moon's role in providing a comforting presence. The use of the Cola king metaphor adds a touch of royalty and magnificence to the Moon's influence. Overall, the lines celebrate the Moon's positive impact on the Earth, suggesting a harmonious relationship between these celestial elements.

Q. - Explain with reference to the context.

**“This deer is of the Hermitage, O King ! He should not be
killed.....no.....no. do not strike him down.”**

ANS.- The provided statement seems to be a plea or advice aimed at a king, urging him not to harm a specific deer associated with the Hermitage. The reference to the Hermitage suggests a sacred or protected place, possibly inhabited by hermits or considered a sanctuary. The speaker vehemently opposes the idea of killing the deer, emphasizing a moral or spiritual imperative. The repetition of "no...no" intensifies the urgency and conviction behind the plea. This context hints at a deeper significance attached to the deer, possibly symbolizing a spiritual or natural connection within the Hermitage. The plea could be rooted in the belief that harming this particular deer would have adverse consequences, disrupting the sanctity of the Hermitage. The statement reflects a cultural or religious reverence for nature and wildlife, urging the king to exercise restraint and preserve the sanctity of the Hermitage.

Q. - Folk elements in the Mahabharata.

ANS.- The Mahabharata, an ancient Indian epic, encompasses a rich tapestry of folk elements woven into its narrative. Folk traditions manifest in the diverse characters, each embodying archetypal traits found in regional folklore. The epic's oral transmission across generations allowed for the incorporation of diverse cultural motifs, legends, and rituals. Elements of local folklore are evident in the supernatural occurrences, magical weapons, and mythical creatures that populate the Mahabharata's landscape. The epic's didactic nature, imparting moral and ethical lessons, reflects folk wisdom ingrained in societal norms. Additionally, folk rituals and ceremonies find representation in the epic's religious and sacrificial aspects. The Mahabharata, thus, stands as a repository of folk traditions, mirroring the cultural mosaic of ancient India and transcending time with its enduring tales.

Q. - Explain with reference to the context.

"I don't have my match on earth or in all three worlds ! Challenge the Kaunteya to a game of dice. With my skill with the dice, king, I am certain to take from him his kingdom and his radiant fortune, in your behalf, bull among men."

ANS.- The quoted passage is from the Indian epic, the Mahabharata, where Shakuni, a cunning character, is advising King Duryodhana to challenge Yudhishtira, also known as Kaunteya, to a game of dice. Shakuni claims exceptional skill in playing dice and expresses confidence in winning Yudhishtira's kingdom and fortune on behalf of Duryodhana. The reference to "all three worlds" reflects the belief in the cosmic significance of the stakes involved in the game. This advice sets in motion a pivotal event in the Mahabharata, the infamous game of dice, which becomes a catalyst for the great war of Kurukshetra. The passage underscores themes of manipulation, fate, and the tragic consequences of unchecked ambition, setting the stage for the unfolding narrative of the epic.

Q. - Explain with reference to the context.

"This music hall is empty ! Where could the actors home gone ? (reflecting) Ah ! I got it !—The home of a sonless person is empty; he

who doesn't have a real friend finds all the time empty; the quarters are empty to a food; and everything is empty to a poor man."

ANS.- In the given context, the speaker laments the emptiness of a music hall and muses on the broader metaphorical significance of emptiness. The statement "Where could the actors' home have gone?" serves as a metaphor for the absence of purpose or fulfillment in various aspects of life. The speaker reflects on the emptiness experienced by someone without a son, emphasizing the traditional importance of family. Furthermore, the lack of a true friend is equated with perpetual emptiness, highlighting the significance of meaningful relationships. The reference to quarters being empty for a food suggests that sustenance alone is insufficient for a fulfilling life. Finally, the overall emptiness experienced by a poor man underscores the broader theme of lack and insufficiency. This contemplation on emptiness suggests a deeper reflection on the human condition and the essential elements needed for a truly fulfilling life.

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Q. - Explain with reference to the context.

'Through the sky

She carried him ashore, and

received him of his pain.

She is my family deity. Give my daughter her name.

ANS.- In this poetic passage, the speaker vividly describes a celestial intervention and the subsequent healing of a character. The phrase "Through the sky" suggests a divine or ethereal entity aiding someone, symbolizing a transcendent force at play. The entity, described as "She," undertakes the compassionate act of carrying the individual ashore, providing solace and relief from suffering. The phrase "received him of his pain" conveys a nurturing and comforting presence, implying a deity or guardian figure capable of alleviating distress. The speaker then declares a personal connection to this divine being, referring to "She" as their "family deity." The concluding plea to "Give my daughter her name" hints at a ritual or act of recognition, suggesting a desire to honor and acknowledge this benevolent force within the speaker's familial context. Overall, the passage evokes a sense of divine intervention, familial reverence, and the healing power of a supernatural force.

Q. - Authorship of the Mahabharata.

ANS.- The authorship of the Mahabharata, one of the longest epic poems in the world, is traditionally attributed to the ancient sage Vyasa. Vyasa, also known as Vedavyasa or Krishna Dvaipayana Vyasa, is believed to have composed the Mahabharata, which consists of over 100,000 shlokas or verses, in the Dvapara Yuga, a historical epoch in Hindu cosmology. The epic narrates the Kurukshetra War and encompasses the Bhagavad Gita, a revered philosophical scripture. However, the Mahabharata has evolved over centuries, with contributions from various sages and poets. Its authorship is thus seen as a collective effort, reflecting the rich oral and literary traditions of ancient India. Vyasa's role is central, but the epic's creation embodies the collaborative spirit of Indian cultural heritage.

Q. - Sudraka

ANS.- Sudraka, an ancient Indian playwright, is renowned for his celebrated work, the Sanskrit play "Mrichakatika" (The Little Clay Cart). Believed to have lived during the Gupta period, between the 4th and 6th centuries CE, Sudraka's identity remains somewhat elusive, with limited historical records about his life. "Mrichakatika" is a romantic comedy-drama that unfolds in the city of Ujjain, showcasing diverse characters and intricate plot twists. Sudraka's narrative skill is evident through the play's portrayal of social, political, and economic aspects of ancient Indian society. The work reflects a deep understanding of human nature and has endured through centuries, contributing to the rich tapestry of classical Indian literature. Despite the scarcity of information about Sudraka himself, his legacy lives on through the timeless appeal of "Mrichakatika" in the world of classical Indian drama.

Q. - Sanskrit drama does not have a tragic ending

ANS.- Sanskrit drama, a rich theatrical tradition in ancient India, typically avoided tragic endings. Rooted in Hindu philosophy and aesthetics, these dramas aimed to entertain and educate while adhering to the concept of rasa, or emotional flavor. Unlike Western tragedies, Sanskrit plays often concluded with a positive resolution, emphasizing moral values and dharma (righteousness). The three major types of Sanskrit plays—nataka (heroic), prakarana (domestic), and samavakara (satirical)—frequently featured characters overcoming challenges, leading to a harmonious and morally uplifting conclusion. The dramatists, such as Kalidasa and Bhasa, crafted narratives that celebrated virtue, justice, and the triumph of good over evil. This distinctive feature of Sanskrit drama reflects the cultural and philosophical underpinnings of ancient Indian society, promoting optimism and moral lessons through the medium of theater.

Q. - Role of the Nayak in a Sanskrit play

ANS.- In a Sanskrit play, the Nayak, also known as the hero or protagonist, plays a central and dynamic role. Tasked with embodying virtuous qualities such as valor, righteousness, and charm, the Nayak serves as a focal point around whom the narrative revolves. Typically driven by a noble mission or moral duty, the Nayak engages in various conflicts, often against antagonistic forces or circumstances. Through dialogues, monologues, and actions, the Nayak's character serves as a vehicle for conveying philosophical and ethical ideals inherent in the play. Additionally, the Nayak is crucial in establishing emotional connections with the audience, evoking empathy and admiration. The Nayak's journey, trials, and eventual triumph contribute to the overall thematic and moral tapestry of the Sanskrit play, leaving a lasting impression on the audience.

Q. - Puram

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